

Larz Anderson House  
(Society of the Cincinnati)  
2118 Massachusetts Avenue, N.W.  
Washington, D. C.

HABS No. DC-255

HABS

DC

WASH,

198 -

PHOTOGRAPHS  
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey  
Office of Archeology and Historic Preservation  
National Park Service  
Department of the Interior  
Washington, D. C. 20240

HISTORIC AMERICAN BUILDINGS SURVEY  
LARZ ANDERSON HOUSE  
(SOCIETY OF THE CINCINNATI HEADQUARTERS)

HABS No. DC-255

WASH, 198-

Location: 2118 Massachusetts Avenue, N.W., Washington, D.C.;  
on the south side of Massachusetts Avenue between  
21st and 22nd Streets. UTM: 18.322400 .4308640

Present Owner: The Society of the Cincinnati

Present Occupant: The Society of the Cincinnati

Present Use: National Headquarters and Museum

Statement of Significance: Originally a private residence commissioned for lavish entertaining, this limestone, detached structure is one of the largest and costliest homes in the city. The dissimilar facades of the north entrance with its court and the south garden elevation are attributable to the English manner during the first half of the 18th century. In addition, each major interior space is designed as a stylistic entity.

PART I. HISTORICAL INFORMATION

A. Lot and Square:

The building is located in Square 67, lot 42 (formerly original lots 14 and 15). Other lots included in the property are: lot 43 (formerly part of original lot 4); lot 49 (formerly part of original lot 5 and part of original lot 6); lot 803 (formerly part of original lot 5); and lot 805 (formerly part of original lot 6).

B. Original and Subsequent Owners:

The following chain of title to the property shows the owners of the present structure and of any known preceding structures on the site:

1901 Deed May 23, 1901, recorded May 25, 1901 in  
Liber 2583 folio 155

Mary E. Patten, et al.  
To  
Isabel Anderson

"...Mary E. Patten, Josephine A. Patten, Edith A. Patten  
and Helen Patten (all unmarried), of the District of Columbia  
...Isabel Anderson of Boston, Massachusetts...Original Lots  
...(14) and...(15) in Square...(67)..."

NOTE: Internal Revenue Stamp affixed: \$93.00. At this time the tax was imposed at the rate of \$.50 per \$500. The value of the conveyance was therefore approximately \$93,000.

November 26, 1902 lots 14 and 15, Square 67, were combined into lot 42 by Isabel Anderson. Recorded in Subdivisions, Liber 27, folio 135, Office of the Surveyor, District of Columbia.

1901 Deed May 25, 1901, recorded May 28, 1901 in  
Liber 2578 folio 116

Edward J. Stellwagen, Trustee  
To  
Isabel Anderson

"...Edward J. Stellwagen, Trustee under a certain Deed-in-Trust from Francis G. Newlands and others dated January 16, 1901 and duly recorded in Liber 2569 folio 18...All that part of Original Lot...(4) in Square...(67) contained within the following metes and bounds namely: Beginning for the same at the Northeast corner of said lot and running thence West on an alley...30 feet wide; ...62 feet...2 inches to the Northwest corner of said lot; thence South on an alley...15 feet wide...64 feet; thence East...62 feet...2 inches to the East line of said lot; and thence North...64 feet to the place of beginning...in consideration of \$4973.33..."

1903 Deed January 6, 1903, recorded January 23, 1903 in  
Liber 2680 folio 408

Edward J. Stellwagen, Trustee  
To  
Isabel Anderson

"...for and in consideration of Seven hundred seventy-seven ...Dollars...All that part of original lot...(4) in Square ... (67) contained within the following metes and bounds, viz:- Beginning for the same on the East line of said lot at a point distant...64 feet South of the Northeast corner of said lot and running thence South on said East line,...10 feet, thence West parallel with the North line of P Street, ...62 feet...2 inches to the West line of said lot, thence North on said West line...10 feet, and thence East...62 feet ...2 inches, to the place of beginning..."

NOTE: April 3, 1903 the North 74 feet by full width of original lot 4, Square 67, was subdivided into lot 43 by Isabel Anderson. Recorded in Subdivisions, Liber 28, folio 25, Office of the Surveyor, District of Columbia.

1907 Deed March 5, 1907, recorded May 15, 1907 in  
Liber 3073 folio 258

Katherine Medill McCormick  
To  
Isabel Anderson

"...Part of Original lot...(5) in Square...(67) contained within the following metes and bounds, viz: - Beginning for the same at the Northeast corner of said lot and running thence West along the South line of a public alley, 30 feet wide, 47.17 feet to the East line of another public alley, 30 feet wide; thence South along the East line of said alley, 74 feet; thence East 47.17 feet to the West line of a public alley 15 feet wide; thence North along the West line of said alley, 74 feet to the place of beginning..."

1912 Deed June 6, 1912, recorded June 7, 1912 in  
Liber 3519 folio 388

Oscar W. White et ux,  
Agnes L.  
To  
Larz Anderson

Lot 49 in Oscar W. White's subdivision of lots in Square 67.

NOTE: May 27, 1910 Oscar W. White combined parts of original lots 5 and 6, Square 67, into lot 49. Recorded in Subdivisions, Liber 40, folio 15, Office of the Surveyor, District of Columbia.

1937 Deed July 28, 1937, recorded May 15, 1939 in  
Liber 7347 folio 73

Isabel Anderson  
To  
The Society of the Cincinnati

"This Deed...by and between Isabel Anderson, of the State of New Hampshire, devisee under the Will of Larz Anderson, deceased, party of the first part; and the Society of the Cincinnati...party of the second part..."

Lots 43, 49, and part of Original lot 5 in Square 67.

1938 Deed May 16, 1938, recorded May 15, 1939 in  
Liber 7347 folio 71

Isabel Anderson  
To  
The Society of the Cincinnati

"...Lot...(42) in Isabel Anderson's combination of lots in Square...(67)...subject to the restrictions that said property shall not be used for commercial or residential purposes, or for any purpose other than as the National Headquarters of the Society of the Cincinnati, or a public museum, or by corporations or associations organized and operated for educational or charitable purposes of a nonsectarian nature, which restrictions are to be in effect during the life of Isabel Anderson of Webster, New Hampshire..."

1972 Deed February 23, 1972, recorded February 29, 1972 in  
Liber 13318 folio 534

Virginia Josie Calvagno  
To  
The Society of the Cincinnati

"...Part of Original Lot 6 in Square 67 described as follows: Beginning for the same on the North line of "P" Street, at the Southwest corner of said lot and running thence North 100 feet; thence West 20 feet; and thence South 100 feet to the place of beginning..."

Source: Recorder of Deeds, Washington, D.C.

C. Date of Erection:

The building was begun in 1902 and completed in 1905.

D. Building Permits:

The applications for the following building permits were filed by the architect, contractor or owner's agent and provide significant data:

No. 660, October 9, 1902  
Permit to build dwelling  
Owner: Larz Anderson  
Architect: Little & Browne

Builder: Connery and Wentworth  
Estimated cost: \$200,000.

Filed with No. 660, October 9, 1902  
Application for projections beyond building line, No. 40671  
"Four areas on Massachusetts Avenue front to be covered with  
iron gratings."

Filed with No. 660, October 9, 1902  
Application for fence  
"To erect fence more than 10' high on dividing line and the  
balance of proposed fence will be erected on alleys at least  
15' wide...fence...will be 13" thick."

Filed with No. 660, October 9, 1902  
Application for permit for repairs, alterations, etc.  
"Four areas...covered with stone capping and iron grating.  
Also two coal hole chutes with solid cover of iron." All  
on east side of building.

No. 1699, April 30, 1903  
Permit to build stable  
Owner: Capt. Larz Anderson  
Architect: Little & Browne  
Builder: Connery and Wentworth  
Estimated cost: \$25,000.  
Location: Lot 43, Square 67  
Completed: 99% complete, April 11, 1904

No. 754, October 23, 1903  
Permit to install handpowered carriage elevator in stable  
Owner: Isabel Anderson  
Mechanic: Fauret LeRoy & Co.  
Estimated cost: \$340.

No. 660A, February 10, 1904  
Permit to install elevator  
Occupant: L. Anderson  
Mechanic: Whittier Machine Co.  
Estimated cost: \$3200.

No. 660B, August 5, 1904  
Permit to install elevator  
Occupant: L. Anderson  
Mechanic: Whittier Machine Co.  
Estimated cost: \$3000.

No. 2776, December 20, 1915  
Permit to Repair or Reconstruct Building  
"Fireproof basement story of elevator shaft and stairway.  
Install fireproof doors on dumbwaiter openings in basement  
and first floor."

No. 229319, January 7, 1940

Permit to repair Rear 2118 Massachusetts Ave., N.W. (stable)

Owner: Society of the Cincinnati

Cost of improvements: \$1000.

Location: Lot 43, Square 67

"Remove portion of second floor construction to provide additional headroom for badminton court. Install new steel."

No. 291304, December 24, 1946

Permit to repair Rear 2118 Massachusetts Avenue, N.W. (stable)

Owner: Society of the Cincinnati

Lessee: August King-Smith

"Make such exits and entrances to first floor of building in order to satisfy code regulations."

Source: Record Group 351, Records of the District of Columbia, Building Permits 1877-1949, Legislative and Natural Resources Branch, Civil Div., National Archives/Records Service, Washington, D. C.

E. Alterations and Additions:

There have been no significant changes made to the building. The Society of the Cincinnati has made only minor changes for security purposes.

F. Architects: Little & Browne, Boston, Massachusetts

Arthur Little (1852-1925) was the senior partner in the firm of Little & Browne, Boston, Massachusetts. He was graduated in architecture from the Massachusetts Institute of Technology in 1875 and continued his studies in France. After extensive travelling in Europe, he returned to Boston. In 1877 he started his own practice and in 1889 formed a partnership with Herbert W. C. Browne.

Mr. Little's best known works were in the field of domestic architecture. He designed urban and country homes as well as large suburban estates ...During the early part of this century his firm designed the residence, stables and gardens at Prides Crossing, Mass., for William S. Spaulding; also at Prides Crossing, estates of Henry Clay Frick, Edwin C. Swift and Robert S. Bradley; and the home of the Hon. George von L. Meyer (former ambassador to Italy) at Hamilton...The firm's outstanding architectural achievement, however, was at 2118 Massachusetts Avenue between 1902 and 1905. (Biographical Dictionary of American Architects (Deceased))

Herbert W. C. Browne (1860-1946) was a partner in the firm of

Little & Browne for over fifty years. He attended the Boston Museum School of Fine Arts, and then toured Europe and studied architecture in Paris and Florence. Before the partnership was formed, Browne worked in the office of Jacques & Ranteul, Boston.

Source: Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), Los Angeles: New Age Publishing Co., 1956.

G. Known Plans, Drawings, Elevations, etc.:

Plan of projections on Massachusetts Avenue. Ink on linen.  
Plan of projections on east side. Ink on linen.  
Partial plan for basement, showing east side. Blueprint.  
Filed with Permit No. 660, October 9, 1902.

Sectional elevation and floor plan of service elevator. Blueprint.  
Filed with Permit No. 660A, February 10, 1904.

Sectional elevation and floor plan of passenger elevator. Blueprint.  
Filed with Permit No. 660B, August 5, 1904.

Floor and site plans. Published in The Larz Anderson House in Washington, Boston: The Merrymount Press, August 15, 1938.  
(see reproductions)

H. Important Old Views:

Exterior photograph of carriage house. Dated January 1965.  
Photograph by Harry L. Cleveland.  
Archives of The Society of the Cincinnati

Photographs: Great Hall and stables, south elevation and north gate.  
Photographs by Dunlop and Davis.  
Archives of The Society of the Cincinnati  
(see reproductions)

Photographs: Great Hall, grand staircase, exterior from Massachusetts Avenue.  
The Washington Times, 2-19-38, p. 19.

Photographs: Great Hall, gallery, dining room, first floor library, and French salon (first drawing room).  
The Washington Post, "Potomac," 2-18-62, p. 10-12.

Photographs: Great Hall, winter garden (conservatory), entrance courtyard.  
The Washington Star, "Sunday Magazine," 7-24-66, p. 10-12.

I. Residents:

1. City and telephone directories list the following tenants:



1906-1937 Larz Anderson  
1938 Mrs. Isabel Anderson  
1939-1942 Society of the Cincinnati  
1943 U.S. Joint Radio Board  
1944-1972 Society of the Cincinnati

2. Biographies of the residents:

Larz Anderson (1866-1937) was the son of General Nicholas Longworth Anderson and Elizabeth Coles (Kilgour) Anderson of Cincinnati, Ohio. Larz's great grandfather, Colonel Richard Clough Anderson (1750-1826) was a founder of the Society of the Cincinnati. In 1891, after one year at Harvard Law School, Mr. Anderson was appointed Second Secretary of the U.S. Embassy at London by President Benjamin Harrison. In 1893 President Grover Cleveland appointed him First Secretary of the Embassy at Rome. While in Rome he met Isabel Weld Perkins, whom he married in Boston on June 10th, 1897.

From 1898 to 1899 Mr. and Mrs. Anderson stayed with his parents at 1530 K Street, N.W. General Anderson's home had been designed about 1882 by his college friend, Henry Hobson Richardson. The house was destroyed around 1925, and the Carlton Hotel built in its place.

During the Spanish American War, Larz Anderson served as a Captain and then as Assistant Adjutant General of the Second Army Corps. After the war "until 1911 he devoted himself to outside interests, passing most of the time with his wife in Washington and Boston, where they were prominent in society." (The New York Times, 4-14-37)

They also made at least one trip abroad during this period. While in England, March 1906, Mr. Anderson wrote:

We have been seeing about the furniture for the English drawing room [in Anderson House] and have been in the hands of Cowtan, who does all Mr. [Pierpont] Morgan's work, and of whom Miss Anne Morgan spoke when she visited our house. (Larz Anderson: Letters and Journals of a Diplomat, p. 189)

In 1911 President Taft appointed Larz Anderson Minister to Belgium. One year later, he was appointed Ambassador to Japan. In addition to their tours with the diplomatic service, the Andersons went on several cruises throughout the world - including: South America (1927); Africa (1928); the Mediterranean (1929); the East, including Indian, British Malaya, the Dutch East Indies, Siam, Indochina, and Borneo (1931); the South Seas (1934); and Central America (1935).

Also, the Anderson's were "eventually to travel into every state of the Union, as well as into Canada and Mexico." (Larz Anderson: Letters and Journals of a Diplomat, p. 172.)

Sources: Isabel Anderson (ed), Larz Anderson: Letters and Journals of a Diplomat, New York: Fleming H. Revell Co., 1940.

Richard Orr Denby, The Society of Cincinnati and Its Museum, published by The Society of the Cincinnati, 1967.

American Biographical Directories, District of Columbia, 1908-1909, Washington, D.C.: The Potomac Press, 1908.

Who's Who in the Nation's Capital, 1938-1939, Washington, D.C.: Ransdell Inc., 1939.

The New York Times, 4-14-37, 25:1 (obituary).

Isabel Weld Perkins Anderson (1876-1948) was heir to the \$17 million fortune accumulated by her grandfather, Stephen Weld, in his East Indian tradings.

As the wife of a distinguished diplomat, Mrs. Anderson gained wide-spread social success. But she earned for herself even greater fame as an author and philanthropist, and through her First World War service. (The New York Times, 11-4-48)

Mrs. Anderson was the author of plays, poetry, fiction and accounts of her travels. She also edited her husband's journals and the letters and journals of Larz's father, General Nicholas Longworth Anderson. Her poetry included: "The Welds", "William Gordon Weld", and "William Fletcher Weld" ("The Weld Trilogy"); "Angkor Thom"; and "Cambodian Lullaby" - all published in 1937. Two of her plays were: "Freedom", which deals with a few episodes in the life of her father, George Hamilton Perkins; and "A City Built in a Night" - published in 1933 and 1937 respectively.

She was most prolific in writing children's stories and plays. Some of the titles which have been found are:

Sir Frog Goes a Travelling (play)  
Topsy Turvy and the Gold Star  
Little Madcap's Journey (play)  
The Witch in the Woods (play)  
Justice Whisker's Trial (play)  
Merry Jerry (play)  
Dick Whittington

The Gee Whiz (play)  
King Foxy of Muir Glacier (play)  
The Red Flame  
Captain Ginger Goes Travelling  
Captain Ginger, Eater of Dreams  
Captain Ginger's Fairy  
Captain Ginger's Sunboy  
Captain Ginger Aboard the Gee Whiz

The travel writings describe most of Isabel and Larz Anderson's diplomatic assignments and around-the-world cruises. Some of these books are:

The Spell of Japan (1914)  
The Spell of Belgium (1915)  
The Spell of the Hawaiian Islands and the Phillippines (1916)  
Zigzagging (1918)  
Circling South America (1927)  
Circling Africa (1928)  
A Yacht in the Mediterranean (1929)  
In Eastern Seas (1931)  
Zigzagging the South Seas (1934)

During World War I, Isabel participated in Red Cross work in Washington. Then in September 1917, she left for Europe for eight months of service in the Red Cross canteen at Epernay and in hospitals on the Belgium and French fronts. For her service Mrs. Anderson was awarded the French Croix de Guerre, the Royal Belgian Medal of Elizabeth with Red Cross, and the American Red Cross Canteen Medal.

Sources: Isabel Anderson (ed), Larz Anderson: Letters and Journals of a Diplomat, New York: Fleming H. Revell Co., 1940.

Who's Who in the Nation's Capital, 1938-1939, Washington, D.C.: Ransdell Inc., 1939.

The New York Times, 11-4-48, 29:3 (obituary).

#### The Society of the Cincinnati

After Mr. Anderson's death in 1937, Mrs. Anderson gave the house and its surrounding land to the Society of Cincinnati to be used as a museum and national headquarters. A resolution made at the annual meeting of the Virginia Society of the Cincinnati on October 30, 1937 stated:

Mrs. Larz Anderson, Litt. D., LL.D. nee Isabel Weld Perkins, daughter of gallant Commodore George Hamilton Perkins...in carrying out the wishes of her late husband, has offered the Society of Cincinnati their beautiful home in Washington ...at 2118 Massachusetts Avenue...

An act of Congress passed February 24, 1938 granted the house exemptions from local taxation provided it was maintained as a "national museum for the custody and preservation of documents, relics and archives, especially those pertaining to the American Revolution, accessible to the public...at reasonable hours."

The deed, recorded May 15, 1939 in Liber 7347 folio 71 at the Recorder of Deeds, Washington, D.C., states the conditions under which Isabel Anderson donated the residence. (See chain of title.)

The Society of the Cincinnati is a non-political body organized in 1783 by the officers of the American Army who had served in the Revolutionary War. General Washington was the first President General of the Society. Membership is hereditary. One male descendent of each qualified officer in the Continental Army or Navy is eligible for membership in one of the thirteen state Societies or the French Society.

Sources: Richard Orr Denby, The Society of the Cincinnati and Its Museum, published by the Society of the Cincinnati, 1967.

#### J. Historical Events Connected with the Structure:

Anderson House was used during World War I for Belgium Relief work, for Red Cross work for the blind, and as housing for French officers. At the time, Larz Anderson was a member of the first Central Belgian Relief Committee, and also a member of the original Red Cross Council of the District of Columbia.

June 18, 1917 the Belgian mission arrived in Washington and stayed in the Anderson's home for three weeks. The Andersons had turned the building over to the mission while they were out of town.

Larz wrote that "Anderson House has had a good deal of experience in entertaining foreign guests, and it has proved a fine setting for the purpose. It was arranged for stately functions of a limited size, and its approaches and successions of rooms make a suitable background." (Larz Anderson: Letters and Journals of a Diplomat, p. 606.) In the spring of 1929, the Andersons gave several dinners before leaving the city for the summer. The French and Japanese Ambassadors were the guests for one and the

Italian and Belgian Ambassadors for another. Larz wrote:

Our dinners proved successful. The house was full of flowers, - azaleas, orchids, lillies and tulips. We remained, I believe, the only house in Washington, except the Embassies, which turned out the servants in full-dress livery, shorts and stockings, buckled shoes, and braided coats. These dinners were swan songs to the old order. (Larz Anderson: Letters and Journals of a Diplomat, p. 558)

The Andersons again gave up their house for visiting dignitaries. In 1931, while on a cruise through the Far East, they received a telegram from Secretary of State Stimson requesting the use of Anderson House for the King and Queen of Siam during their visit to Washington. The King and Queen arrived April 28 and left May 2. During their stay at Anderson House, a succession of royal functions took place. President and Mrs. Hoover were received in the English drawing room. "Vice President Curtis, Chief Justice Hughes, and big wigs were placed according to precedence in the long gallery and then introduced in order by State Department officials into the drawing room." (Larz Anderson: Letters and Journals of a Diplomat, p. 610)

The Society of the Cincinnati continued the Anderson tradition of offering the house for charitable uses and official government functions. In 1941 the Washington Committee for Refugees in England worked there to prepare warm clothes for a half million needy English. (Times-Herald, 7-31-41) Then in January 1942, the Navy Department took over the house for the duration of the war. (The Washington Post, 1-17-42 and 1-19-42)

Members of the Society use the house for private parties, dances and teas; and the President, Vice President and members of the Cabinet and Supreme Court may give official functions there. Otherwise, Anderson House is now a museum of portraits, sculpture, flags, swords, and other relics of the American Revolution and the Anderson family.

Sources: Isabel Anderson (ed), Larz Anderson: Letters and Journals of a Diplomat, New York: Fleming H. Revell Co., 1940.

The Sunday Star, 1-18-42, B 7:2.

The Washington Post, 1-17-42, 3:1.

The Washington Post, 1-19-42, 10:1.

The Washington Post, "Potomac", 2-18-62, pp. 10-12.

The Washington Times, 2-19-38, 19:4.

The Washington Star Sunday Magazine, 7-24-66, pp. 10-12.

Times - Herald, 7-31-41, 20:5.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This detached structure is first-half 18th-century English in manner with similar details found in the works of Tallman, Gibbs, Campbell, and Kent. Interior spaces are eclectic. ["Ground Floor" used by CFA, after the English usage, has been changed by HABS to correspond to the "First Floor" as shown in the plans; other floors accordingly.]
2. Condition: excellent.

B. Exterior Description:

1. Overall dimensions: The three-story-plus-basement structure measures 66'-6" from sidewalk to roof ridge. The "H"-shaped plan is 137'-8" wide by 106'-0" deep. The front, symmetrical, eleven-bay north elevation (Massachusetts Avenue) has a deeply recessed seven-bay carriage court which is 79'-8" side by 38'-7" (two bays) deep. It is flanked by a pair of two-bayed wings. The court has a centered, three-bay, two-story portico and an entrance screen with gates having segmental pediments.

The eight-bay south elevation has a first-floor conservatory below a second-floor terrace measuring five bays (63'-0") wide by one bay (12'-0") deep. Flanking the conservatory, the wings, measuring 30'-3" wide, have only one bay each (unlike the north elevation). To the east, a three-story, single-bay extension (15'-4" wide) breaks back 9'-0" on the south elevation. On the east elevation there is a mezzanine fourth floor.

2. Foundation: concrete footings and slab.
3. Wall construction: The north and south elevations are faced with grey limestone. The base has a torus water table. The rusticated first floor supports a panelled subordinate parapet course crowned by a string course that continues across openings as a window sill. Second and third floors are of smooth limestone. The three central bays of the carriage court break forward six inches for the portico.

On the south elevation, the five central second- and third-story central bays are separated by single, half-engaged, two-story Ionic columns on pedestals. Both flanking wing bays are framed by two-story Ionic pilasters on pedestals.

4. Structure: concrete, brick, and steel.
5. Mechanical: The building has a hot-water heating system. Air conditioning was added after 1940. Both passenger elevators were installed by the Whittier Machine Company of New York. The lighting is electric.

6. Porches, stoops, bulkheads, etc.: The two-story, three-bay semicircular portico on the north elevation has fluted composite columns and pilasters on pedestals. The composite entablature has an oak-leaf soffit and an urn-baluster balustrade.

The three central bays of the south elevation's central conservatory break forward slightly with the balustrade of the second-floor terrace. Other balustraded balconies supported on acanthus consoles break forward before slightly recessed flanking Venetian windows with relieving arch. Interrupted intervals within the balustrade treatment correspond to the lines of the subordinate parapet course on the north elevation.

The south terrace, a first-floor garden, has a central sunken section and flanking paved terraces, corresponding to divisions made by the conservatory and its flanking bays. Three bordering ranges of four marble steps descend to the central level.

7. Chimneys: Visible from ground level are seven chimneys faced with smooth limestone, each with block cap.
8. Openings:

- a. Doorways and doors: The north entrance double door with semicircular fan, is flanked by rustication and capped by a decorative keystone in the voussoir arch. A single door serves east and west walls of the carriage court. Leading onto the portico balcony are two, semicircular-arched and recessed French doors with crossette architraves and decorative keystones. The doors flank a circular statuary niche with a bay-leaf architrave.

On the south elevation, each flanking wing bay has glazed and double doors with side lights, topped by decorative keystones and separated by rusticated piers. Conservatory central bays also have glazed double doors (with semicircular fans) separated by rusticated piers and capped by decorative keystones. Intermediate bays have glazed doors, fans, spandrels, and the transomed sidelights. The separation of doors and sidelights are marked by single Tuscan columns.

Second-floor terrace has French doors with transoms and crossette architraves. Central doors have segmental pediments, and flanking doors triangular pediments, on leafy consoles.

- b. Windows: Single bays flanking the north entrance are treated in the same manner as the door with the exception of a flat voussoir lintel which replaces the fan. First-floor carriage-court windows have panelled keystones and lack architraves.

Street bays have crossette architraves and acanthus keystones. Except for the Gibbs surround of the north elevation's three central portico windows, second-floor bays rest on the projecting panels of a subordinate parapet course. Their architraves support tablets flanked by consoles and capped by a cyma cornice. Third-floor crossette window architraves have acanthus keystones.

The south elevation's second-floor terrace is flanked by the wing bays with Venetian windows; the recessed east bay beyond has a crossette and tablet window architrave. Third-floor windows generally have square sash and fascia architraves, but in the east bay of the central section at third-floor level there is a single -bay open loggia; over each Venetian window in the wing bays a square window is flanked by narrow windows; beyond, the east-bay window has a crossette and keystone architrave.

9. Roof:

- a. Shape, covering: Over the north or entrance portico, the slate, truncated-hip roof is interrupted by the carved tympanum of the pediment.
- b. Cornice, eaves: The north elevation has an egg and dart, modillion and cyma cornice, capped by a panelled balustrade with acorn and finial stops and a central tablet over both wings, and a sculptured triangular pediment over the three central bays. The south elevation has a fascia architrave; a pulvinated frieze terminating with bays flanking the conservatory; and an egg and dart, modillion and cyma cornice capped by tablets (as at the north elevation). The projecting entablature is topped by a bulbous urn above each column.
- c. Dormers, etc.: A skylight illuminates the east stair well.

C. Interior Description:

1. Floor plans: The first-floor centered entrance hall of the "H"-shaped plan is entered from the south side of the carriage court. Flanking the hall are the west "chapel" (an anteroom for the west reception hall) and the east stair hall. A serving room with access to a ballroom (the "Great Hall") south of the entrance hall lies between the east hall and a southeast library. The northeast wing and the area east of the serving room and library is given to kitchen, pantry, servants. South of the ballroom, the conservatory has three linear chambers--central winter garden, east breakfast room, and west smoking room, the latter with access to the southwest billiard room on axis with the west reception hall and northwest stair aisle and hall. (See plan.)



The northwest second-floor stair landing is on a north-to-south axis with an anteroom and two drawings rooms. Overlooking Massachusetts Avenue to the north, the gallery runs east from the anteroom and first drawing room. The gallery gives access to a secret passage at the southwest; the ballroom balcony (beyond which is the second-floor terrace) and its stair; and the southeast dining room. Further to the east are the hall stair, servants' quarters, pantries, and a northeast study. (See plan.)

Third-floor bedrooms (see plan) and the basement (not shown on the plan) were not included in the original study.

2. Spaces:

Entrance hall: (first floor on plan)

- a. Flooring: The pink on grey marble floor is linearly divided into three square sections; an oval in the central section flanked by hexagons. The squares are bordered by diamond forms on the north and south. Two stone risers ascend to the east and west doorway alcoves.
- b. Baseboard: 8", grey stone.
- c. Walls: 9'-2" high, stone. The east and west doorway alcoves are flanked by tan marble, fluted, Roman Doric columns which support a semicircular arch. The arch has a false perspective jamb (pierced by niches) and soffit.
- d. Ceiling: 13'-9" high, frescoed barrel vault linearly divided into three square coffers flanked by similar rectangular coffers. The last are intersected by the barrel vaults over the entrance-wall windows and doors.
- e. Doorways and doors: The 8'-0" high, east and west, wood double doors have stone fascia architraves. The wood entrance door is separated from its semicircular fanlight by a plain panel.
- f. Lighting: polygonal, brass and opaque glass ceiling lantern.

"Chapel": (anteroom to west entrance or reception hall)

- a. Flooring: The white marble floor is centered by a purple rectangle having chamfered corners. Within the rectangle the purple stone is cut in sections which form an oval. The whole is framed within a purple border.
- b. Baseboard: 6" wood. The baseboard projects from the wall to form a platform for 9'-2" high choir seats and their

back panels, reported to have come from 17th century Naples.

- c. Wainscot: 3'-6" high wood seats with scroll and paw legs; alternating human and griffin arms; and a continuous back band of guilloche. The arms support figure consoles buttressed against pedestals and half-engaged, composite columns with decorative stop-fluting. Rinceau friezes break forward over the consoles. The whole is capped by a talon, dentil, egg and dart, corona and cyma cornice.
- d. Walls: frescoed with polychromatic emblems of various societies.
- e. Ceiling: 13'-9" high, fresco similar to walls.
- f. Doorways and doors: 8'-0" high cased openings in stone architraves, at both east and west.
- g. Lighting: There is a brass, Arabic censor chandelier with bronze female figure handles and mounts.

East stair hall:

- a. Flooring: The marble floor has white squares with chamfered corners of yellow insets.
- b. Baseboard: 6 1/2", pink, grey and white marble.
- c. Chairrail: 3'-0" high, wood.
- d. Walls: raised wood panels painted cream.
- e. Cornice: cavetto, corona and cyma.
- f. Ceiling: 14'-2" high, plaster painted white.
- g. Doorways and doors: The 8'-0" high wood double doors have pink stone architraves. All doors are capped by decorative talon, except for the northeast semicircular archway which has a keystone and pulvinated architrave.
- h. Stair: The stair ascends twenty-one risers east to a landing, two risers north to a second landing, two risers north to a third and five risers west from the third landing to the [second] floor. The treads, stringer brackets, and handrail are natural wood. The banister is decorative cast iron.

Library: (natural wood)

- a. Flooring: 2", common hardwood.

- b. Baseboard: 5", with additional 2" ogee cap.
- c. Dado: raised panels in talon moulding.
- d. Chairrail: 2'-8" high, fret.
- e. Walls: two rows of panels similar to dado. Above the north wall chairrail are four bays of bookshelves. The bays are separated by narrow panels with statuary console bases beginning 7'-0" from the floor.
- f. Cornice: wood with dentils, egg and dart, acanthus modillions and cyma.
- g. Ceiling: 13'-9" high, plaster with centered quatrefoil.
- h. Doorways and doors: At either end of the west wall are 7'-11" high wood double doors which swing into the jamb.

The fascia architraves support bay leaf pulvination which is interrupted by a centered tablet and capped by a pediment.

- i. Hardware: garland and leaf, brass door knobs.
- j. Lighting: There are four, bust and wreath, bronze sconces each with three, leaf and mask arms.
- k. Heating: The east wall red, grey and black marble chimney mantel (6'-10" wide by 4'-6" high) has a plain firebox surround flanked by Corinthian columns. Each column has a white marble base and capital, and a pink fluted shaft, which supports a plain, denticulated entablature.

Ballroom: (The two story "Great Hall" is described by floor. See photographs.)

Ballroom first floor:

- a. Flooring: Squares of herringbone parquetry are surrounded by herringbone within a geometric border of pink, orange and grey marble insets.
- b. Baseboard: 8 1/2", pink stone.
- c. Chairrail: 3'-5" high, pulvinated.
- d. Walls: The plaster walls with recessed panels in talon mouldings are 13'-9" to the east balcony soffit. The treatment of the plaster simulates limestone. The south wall is divided into five bays by composite pilasters of pink stone on pedestals. Both end bays are separated from

the central arches by projecting panels. Four composite columns with pink stone spiral shafts on grey pedestals support the east balcony.

- e. Cornice: Dividing the ground floor from the first is a 2'-0" entablature having a fascia architrave, pink stone ogee frieze and a decorative cyma cornice.
- f. Doorways and doors: The mirror-panelled double doors in false perspective jambs (flanking the west wall chimney) and the three glazed double doors (of the south wall central bays) are 8'-0" high, with fanlights and talon architraves with keystones. The wood double doors of the south wall end bays and those to the library, serving room and east hall (the door at the west end of the north wall is false) each has a pulvinated architrave and a statuary base key-stone within an oval niche ornamented by sprays.
- g. Lighting: There are six, nine-light, two-tier, crystal and gilded metal sconces.
- h. Heating: The east wall alabaster chimney mantel (7'-4" wide by 7'-2" high) has candelabra pilasters and ogee hood blocks which support a decorative architrave broken forward over either block. Above the architrave is an arabesque frieze and a talon, egg and dart, gouge and talon shelf. The overmantel, which is broken forward slightly, has a talon panel flanked by pendants and consoles which support the ground floor entablature. The entablature is capped by a broken pediment with centered escutcheon.
- i. Stair: The north wall stair ascends twenty-six cantilevered stone risers east to the second-floor balcony. The decorative bronze banister, with paired scroll supports, has a wood handrail.

Ballroom second floor:

- a. Flooring: The marble floor of the concave east balcony has six-point stars composed of tan hexagons and pink triangles bordered in black and tan.
- b. Baseboard: The 8 1/2" cyma-capped baseboard extends around the balcony and across the top of the ground floor entablature.
- c. Chairrail: 2'-9" high, punctuated by statuary console bases above each south wall ground floor pilaster.
- d. Walls: plaster treated as on first floor. Decorative plaster panels between each south wall bay are interrupted over both projecting ground floor panels by single statuary niches.

- e. Cornice: wood, partly gilded. The cornice has cyma, astragal, egg and dart, acanthus modillions (which alternate with rosette coffers), corona and ogee.
- f. Ceiling: 33'-8" from first floor to second-floor ceiling. Wood beams outline gilded rinceau and escutcheon panels in roundel and square coffers.
- g. Doorways and doors: Each of the five south wall bays, the two east wall and two west wall bays has 14'-0" high, glazed French doors with transoms and fascia architraves. Those doors not on the balcony, open onto semielliptical bronze balconies. The exception is the 8'-1" high, wood double door from the balcony to the gallery. It has centered roundel panels within a fascia architrave which supports an acanthus bolection frieze interrupted by a centered tablet and capped by a semicircular pediment.
- h. Hardware: decorative brass handles.
- i. Lighting: There are two, bell-shaped, four-tier, crystal and gilded metal, modern chandeliers.

Conservatory: (three linear chambers: east breakfast room, central winter garden and west smoking room.)

- a. Flooring: The marble floor of each chamber has a four-part geometric pattern in tan, gray, white, blue and black. The design is repeated three times in the central chamber.
- b. Baseboard: 6", stone.
- c. Chairrail: 2'-9" high, stone.
- d. Walls: The north walls of the east and west chambers are frescoed. The central chamber has gilded wood trellis work terminated at lintel height by a fret frieze. The trellis work is interrupted by alternating doors and mirror-panelled pilasters. Two glass partitions with doors separate the three chambers.
- e. Ceiling: 12'-11" high, plain plaster. The central chamber has trellis work.
- f. Doorways and doors: Aside from the outside doors listed under "Exterior Description", the double doors from the side chambers to the ballroom, library and billiard room have crossette stone architraves with cavetto caps. Each of the three fanlighted bays from the central chamber to the ballroom has a stone, fascia and roll architrave with panelled keystone.

- g. Lighting: Each chamber has a three-light, mask and swag, lamp chandelier with opaque glass globes. Flanking the ballroom doors of the side chambers are single-light, mask and cornucopia, bronze sconces. Each has an opaque glass globe.

Billiard room: (presently a museum. Natural wood.)

- a. Flooring: herringbone parquetry.
- b. Baseboard: 5 1/2" with cyma cap.
- c. Chairrail: 2'-9" high.
- d. Walls: Above the doors and between each opening are single raised panels in talon mouldings. The doors and windows are flanked by pedestals at chairrail height below panelled composite pilasters.
- e. Cornice: The bracket, corona and cyma cornice breaks forward over each pilaster.
- f. Ceiling: 13'-9" high, plaster painted white. Decorative ribs frame hexagons and squares in the 17th century English manner.
- g. Doorways and doors: The wood double doors have pink stone architraves.
- h. Hardware: brass swag door pulls.
- i. Lighting: There are eight, single-light, acanthus baroque sconces. Flanking the north wall chimney are single, triple-light, one-armed, gilded torch sconces girdled by a mask band.
- j. Heating: The north wall chimney has a cast iron firebox with a "Trophy-of-War" back panel. The pink stone mantel (6'-7" wide by 4'-11" high) has a grey stone frieze surround with semicircular corners. The overmantel panel has a pulvinated acanthus moulding.

Northwest stair: (separated from the billiard room by a frescoed passage with east and west niches and tray ceiling. Described in three sections: reception hall, stair aisle and stair hall.)

Reception hall:

- a. Flooring: The white marble floor is centered by a grey rectangle (with chamfered corners) surrounded by a second rectangle with corners tangent to squares.

- b. Baseboard: 10", black stone.
- c. Chairrail: 3'-0" high.
- d. Walls: The frescoed walls simulate sculptured "Trophy" panels and statuary niches.
- e. Cornice: An alternating triglyph and decorative metope frieze is capped by an acanthus and palmette cove.
- f. Ceiling: The geometry of the mouldings for the 13'-9" high plaster ceiling is similar to the floor. It has a rectangular central panel, outlined by a foliate frieze, with corner squares and flanking rinceau panels centered by pateras. The whole is framed by an egg moulding.
- g. Doorways and doors: The wood double doors have scagliola fascia architraves, each with tablet and pediment cap.
- h. Windows: The west wall windows have scagliola bolection architraves.
- i. Lighting: recently added crystal and brass chandeliers.
- j. Heating: The south wall chimney has a cast iron firebox with floral panels. The pink stone mantel (7'-4" wide by 5'-2" high) has a pulvinated spiral surround and a bolection frieze with rope border. The overmantel fresco depicts the Society's medals.

Stair aisle:

- a. Flooring: The white marble floor is divided into three sections: the center aisle has a grey square enclosing two concentric octagons; and the side aisles, each separated into three bays, have triangles within squares.
- b. Baseboard: 10", grey stone.
- c. Walls: The three aisles are separated by single rows of Tuscan columns on 3'-0" high pedestals. Pilasters of similar design flank raised panels capped by decorative tablets.
- d. Cornice: The center aisle is framed by a triglyph and plain metope frieze.
- e. Ceiling: The 13'-9" high center aisle ceiling is centered by a crossette panel of plaster with bundled leaves set between each corner spray. The pilasters and columns support side aisle beams and tray vaults.

Stair hall:

- a. Stair: The grey atone stair ascends from the center aisle seventeen risers north to a landing laid in marble with an orange rectangle within a red octagon. The stair divides with two sets of three risers ascending east and west to additional landings, each of which has a white and grey marble oval within an orange surround. Single flights of twelve risers accend south from both landings to the first floor. This last double ascent has bronze rinceau balustrade panels and grey stone handrails with block and scroll newels.
- b. Baseboard: 6 1/2".
- c. Chairrail: 3'-8" high.
- d. Walls: plaster treated to simulate limestone.
- e. Cornice: acanthus scotia and recessed cove.
- f. Ceiling: The pulvinated bay leaf border surrounds a guilloche frieze which frames a central roundel with spandrels and a pulvinated fruit moulding.
- g. Doorways and doors: On line with the last stair ascents are two, south wall, wood double doors with roundel-centered panels and white, grey and purple marble, fascia and cyma architraves. Each architrave supports a bolection frieze(interrupted by a decorative tablet)and an egg and dart pediment.
- h. Lighting: There are six, four-light, brass, "Trophy-of-War" aconces, and one bronze, Arabic censor chandelier with a "topnot" light crown.

Anteroom:

- a. Flooring: white and yellow marble tiles in a fret motif with black and yellow border.
- b. Baseboard: 8", purple marble.
- c. Wainscot: 4'-6" high fresco simulates a dado and chairrail.
- d. Walls: frescoes depict commemorative events.
- e. Cornice: guilloche, cavetto (painted grey and partly gilded) and decorative cove.
- f. Ceiling: The 16'-4" high plaster ceiling has a colorful center of paired roundel frescoes framed by a corner-indent-ed rectangle.



- g. Doorways and doors: The 8'-2" high wood double doors have roundel-centered panels and white and grey marble bolection architraves which support a white marble frieze with blue insets and a broken pediment with floral basket.
- h. Windows: The windows have wood bolection architraves.
- i. Lighting: There is a one-tier, sixteen-arm, gilded chandelier. The arms project from a ribbed tray above a bowl-like body and pendant formed by griffins.

First drawing room: (French manner.)

- a. Flooring: herringbone parquetry.
- b. Baseboard: 5" purple marble base with 1 1/2" gilded cap.
- c. Dado: Both the dado with recessed panels in gilded cyma mouldings and the chairrail project 2" into the room.
- d. Chairrail: 3'-0" high, gilded bead on cream fascia.
- e. Walls: painted cream with gilded ornamentation. Above a band of horizontal guilloche and rosette friezes are silk damask panels in gilded mouldings. Flanking the south wall chimney and rounding the room corners are gilded, palmette and escutcheon, rocaille panels.
- f. Cornice: cream architrave with gilded astragal below cove with panel mouldings.
- g. Ceiling: 16'-4" high, plaster with central polyfoil moulding in rocaille.
- h. Doorways and doors: The east and north wall wood double doors have roundel-centered panels; the double doors at the south are recessed into alcoves. All doors have white and purple marble bolection architraves, each supporting a cavetto base for a floral and fruit canvas in the 17th century manner.
- i. Windows: The talon window architraves surround false perspective friezes which simulate panelled jambs.
- j. Hardware: brass swag door pulls.
- k. Lighting: Flanking the south chimney are two, three-light, gilded lily sconces. There is also a two-tier, sixteen-light, rocaille chandelier with crystal fruit.
- l. Heating: The south wall white marble chimney mantel in the 18th century French manner (6'-7" wide by 3'-10" high), has

splayed scroll terms and a central escutcheon. The gilded overmantel mirror is in the late baroque manner.

Second drawing room: (English manner. See photograph.)

- a. Flooring: herringbone parquetry.
- b. Baseboard: 5" tan and pink marble base with 1", gilded, bundled leaf torus and 2" cyma reversa cap.
- c. Chairrail: 3'-1" high, interrupted by full length central east and west wall panels and by pedestals with gilded caps.
- d. Walls: Over each pedestal is a narrow flat panel. Flat panels with gilded fret corners and talon mouldings flank the single, east and west wall, full length panels. The larger panels are capped by gilded rocaille tablets.
- e. Cornice: painted cream with gilding. The cornice has dentils, egg and dart, corona (with rocaille soffit), cavetto and talon.
- f. Ceiling: 16'-4" high, gilded rocaille.
- g. Doorways and doors: The north wall double doors, painted cream with gilded rocaille panels, are set in recessed semicircular archways with gilded jambs and grey and white marble pulvinated architraves. Both doors are capped by talon panels centered by an oval niche with gilded jardinaire scroll base, sprays and swags.
- h. Hardware: gold-plated, swag door pulls.
- i. Lighting: There are eight, three-light, gilded rocaille sconces, and one, single-tier, sixteen-light, brass baroque chandelier.
- j. Heating: The north wall chimney has empire andirons having porcelain urns each with brass base, drapes, hooves, swags and finial mount. The white marble mantel (7'-9" wide by 4'-7" high) has a yellow marble firebox surround. The flanking foliate-panelled console terms support a foliate swag and central basket frieze (which is broken forward over either term), and an egg and dart, corona and talon shelf. The overmantel has a gilded rocaille mirror.

Gallery: (See photographs.)

- a. Flooring: The marble floor is set in five linear sequences of concentric octagons within squares.

- b. Baseboard: 7 1/2", maroon marble with gilded, bundled roll cap.
- c. Chairrail: 3'-0" high, talon.
- d. Walls: The raised wood panels in egg and dart mouldings are covered by tapestries. The west wall doorways are recessed within a roundel-panelled alcove.
- e. Cornice: concave acanthus moulding.
- f. Ceiling: The 16'-4" high plaster ceiling has a cove border divided into alternating rectangular and roundel panels. A pulvinated leaf moulding separates these panels from nine, alternating, octagonal and roundel panels.
- g. Doorways and doors: At the east and west walls are two sets of wood double doors each having a semicircular arch with sculpted fan, scrolled keystone, and maroon bolection architrave. The east wall doors have roundel-centered panels of pierced carving.
- h. Windows: wood bolection architraves.
- i. Lighting: There are three, six-light, crystal arm, bead and pendant, chandeliers (recently added).

Dining room: (natural wood. See photographs.)

- a. Flooring: The marble floor has an orange border surrounding a geometric pattern of black and white circles and triangles on a green ground.
- b. Baseboard: 4" black and green marble base with a 2" torus cap.
- c. Dado: flat panels.
- d. Chairrail: 3'-0" high.
- e. Walls: hung with tapestries.
- f. Cornice: astragal and egg and dart.
- g. Ceiling: 16'-4" high, plaster, pulvinated fruit and foliate roundel within rectangular border frieze.
- h. Doorways and doors: The wood double doors flanking the north wall chimney have centered roundel panels and black and green marble bolection architraves. Each architrave supports a wood frieze with a spray keystone and a geometric statuary niche flanked by cornucopia and capped by an escut-

cheon with drapes and swags. The east wall wood double door to the serving room has raised panels and a marble bolection architrave flanked at the head by consoles which support a wood frieze and cornice.

- i. Windows (French doors): wood bolection architraves and valances capped by urn finials.
- j. Hardware: brass swag door pulls.
- k. Lighting: There are four, seven-light, bronze flambeau sconces with female figures composing the bowl and cherubs, putti and ramsheads the shaft. There is a more recent, single-tier, ten-light, crystal body, pendant and drape chandelier.
- l. Heating: The north wall turquoise marble chimney mantel (7'-1" wide by 4'-11" high) has a pulvinated firebox surround and a bolection architrave. The overmantel tapestry panel is framed by wood, floral and fruit, sprays and pendants. The chimney wall is flanked by half-engaged, fluted Corinthian columns. The room cornice breaks forward over either column.

D. Site:

1. Setting and orientation: The building faces north on a lot measuring 140'-10" on Massachusetts Avenue; 158'-6" on an east alley; 107'-11" on a south alley; 105'-9" on the southwest; and 105'-4" on the west.
2. Enclosures: The carriage court limestone screen is terminated at the ends by iron-panelled gates within Tuscan semicircular archways flanked by three-quarter-engaged Tuscan columns. The columns support full entablatures each having a guttae architrave, plain frieze, dentil cornice and a segmental pediment.

The south garden is bordered by limestone and brick walls. The side terraces are bordered at the east and west by limestone screens with statuary niches.

3. Outbuildings: The brick stable and garage on the adjoining property to the south has been destroyed. (See interior photograph.)
4. Walks: The carriage court is paved in exposed aggregate, as are the south garden terraces.
5. Landscaping: The avenue is lined by elms. Between the public sidewalk and the house the grass is bordered by ivy and various flowering shrubs. The south garden was formally planted with ivy, clipped evergreens and flowering shrubs, the south wall shaded by various trees.

PART III. PROJECT INFORMATION

This document, made from records donated to the Historic American Buildings Survey by the Commission of Fine Arts, 708 Jackson Place, N.W., Washington, D. C., represents studies of prime, typical, diversified and sumptuous architecture erected primarily between the years 1890 and 1930, when American society and architecture were greatly influenced by the Ecole des Beaux-Arts. The material, originally organized for adaptation to the Historic American Buildings Survey format, was first published in Massachusetts Avenue Architecture, Vol. 1, 1973, issued by the Commission of Fine Arts, Charles H. Atherton, Secretary; Donald B. Myer, Assistant Secretary; Jeffrey R. Carson, Architectural Historian; Lynda L. Smith, Historian; and J. L. Sibley Jennings, Jr., Architect. Photographs were made for the Commission by Jack E. Boucher, Linwood, New Jersey; J. Alexander, Wheaton, Maryland; and the Commission of Fine Arts Staff. The material, donated December 1973, was coordinated for the HABS documentation in 1978 by Lucy Pope Wheeler, HABS Writer/Editor.

Documentation of this property could not have been achieved without the cooperation of organizations and people concerned with the Commission's study--The Society of the Cincinnati and Mr. Herbert F. Weissberger, who is the Director Emeritus of the Society.

ADDENDUM  
FOLLOWS...

Addendum to  
Larz Anderson House  
(Society of the Cincinnati Headquarters)  
2118 Massachusetts Avenue, NW  
Washington  
District of Columbia

HABS No. DC-255

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DC,  
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PHOTOGRAPHS

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National Park Service  
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Washington, D.C. 20240